

FACULTY OF MUSIC
UNIVERSITY OF TORONTO



THURSDAY SCHOLARSHIP CONCERT



MUSIC OF THE TWENTIES

FEBRUARY 21, 1974
CONCERT HALL, EDWARD JOHNSON BUILDING
8:30 P.M.

PROGRAM

Kammermusik No.4 (Violinkonzert) op.36 No.3

Paul Hindemith

Signal

Sehr lebhaft

Nachtstück

Lebhafte Viertel

So schnell wie möglich

Elizabeth McBurney, Dodie Layton, piccolos

Betty Harbord, Eb clarinet

Deborah Cox, Bb clarinet

John Thrower, bass clarinet

Brenda Adams, Paul Buttemer, bassoons

Ivor Rothwell, contra-bassoon

Chris Morrison, trumpet

John Langley, trombone

Dale Fawcett, tuba

Richard Skol, drums

Steven Dann, Susan Harris, Janet Langley, Bert Wathen, violas

Sheila Laughton, Genéviève LaRue, Martin Shaver,

Marjory Dow, cellös

Joel Quarrington, Cary Takagaki, Jack Winn, Jan Urke, double
basses

David Zafer, violin soloist

Ezra Schabas, conductor

"Musikantentum, Handwerk, Gegenwart" (Musicality, Craft, Modernity) with this sober and, at the same time, futuristic slogan, Heinrich Strobel attempted to characterize the work of Paul Hindemith in 1928, when the composer was 32 years old and already one of the most respected of the "moderns" in Germany. For Strobel, Hindemith was the "new musician", who had overcome the introspective tendencies of post-romanticism, and had founded a new style based on the polyphony of Bach, the "primal energy" of rhythm and a no-nonsense brand of modernism. This "Neue Sachlichkeit" (New Objectivity) is a combination of modern means with directness of expression, and at the same time the kind of "New Classicism" which Ferruccio Busoni had predicted a few years earlier. Hindemith was, and remains, the principle representative of this new attitude to music making, and even as conservative a musician as Donald Francis Tovey confessed to a rather grudging admiration for the composer's "lean, athletic style". In an essay on Hindemith published in 1936, Tovey

said that "his music does not bore many people, though it annoys some" and that his music is "at least as serious as a game, and that is something far more serious than anything that can put on solemnity as a garment". Though considered thoroughly conservative by post-World War II standards when he died in 1965, Hindemith was an enfant terrible in the 1920's with his refreshingly disrespectful attitude toward the revered traditions of German romanticism.

The Kammermusik No.4 for violin and large chamber orchestra was composed during the spring and summer of 1925 and first performed in Dessau in September of that year, is an excellent illustration of the composer's musical stance during those years. Though the violin is cast in a prominent solo role throughout, the accompanying instruments are treated soloistically as well. The five movements are in reality heard as three, since the first two and the last two are played without a pause, and the central Nachtstück (Night-piece) is the only slow movement and the only relief from the relentless energy of the surrounding movements. The opening Signal is little more than an introduction to the main allegro Sehr Lebhaft, where the solo violin makes its first appearance. Here the violin dominates almost completely, though the main theme is shared by the other instruments as the movement progresses and contrapuntal activity increases accordingly. One main theme, which grows out of the rather fragmentary introduction, dominates the Nachtstück, and here the winds are less prominent. The final statement of the theme is given to the clarinet, though, and is accompanied by beautifully conceived Bach-like figuration in the solo violin. The fourth movement Lebhafte Viertel opens with an extended cornet solo before the entrance of the violins, thus forming a parallel to the first movement. Two episodes featuring the solo violin and the four drums are strongly reminiscent of Stravinsky's L'Histoire du Soldat, and the second of these leads directly into the final movement So schnell wie möglich. This is a quick march, featuring rapid figuration in the solo part against march like melodies introduced first in the piccolos. The atmosphere here is that of the circus, and the comic element is further underscored by a waltz episode in which the march melody is played unchanged over an accompaniment in 3/4 time. There is a comic ending as well, but to describe it here would surely spoil the fun. For all its energetic high spirits and just plain fun, this is a work which taxes both the soloist and the chamber ensemble to the limits, and in which Hindemith's melodic gifts and contrapuntal skill are always in evidence. (Notes Robert Falck)

REDEDICATION OF WALTER HALL BY
DR. JOHN R. EVANS, PRESIDENT
OF UNIVERSITY OF TORONTO, IN
MEMORY OF ARNOLD M. WALTER,
DIRECTOR, FACULTY OF MUSIC,
1952-1968. DR. EVANS WILL BE
INTRODUCED BY JOHN BECKWITH,
DEAN, FACULTY OF MUSIC.

INTERMISSION

Façade....An Entertainment

William Walton

(Text by Edith Sitwell)

Fanfare

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| 1. Hornpipe | 12. Country Dance |
| 2. En Famille | 13. Polka |
| 3. Mariner Man | 14. Four in the Morning |
| 4. Long Steel Grass | 15. Something Lies Beyond the
Scene |
| 5. Through Gilded Trellises | 16. Valse |
| 6. Tango Pasodoble | 17. Yodelling Song |
| 7. Lullaby for Jumbo | 18. Scotch Rhapsody |
| 8. Black Mrs. Behemoth | 19. Popular Song |
| 9. Tarantella | 20. Old Sir Faulk |
| 10. The Man from a far Country | 21. Sir Beelzebub |
| 11. By the Lake | |

Robert Aitken, flute & piccolo
Stanley McCartney, clarinet
John Thrower, bass clarinet
David Tanner, alto saxophone

Stephen Chenette, trumpet
Vladimir Orloff, cello
John Wyre, percussion

Gaynor Jones, Godfrey Ridout, reciters
Ezra Schabas, conductor

Next Event: Thursday Evening Series - February 28 - Janacek Quartet

Next Scholarship Concert: Thursday, March 14 - Music from Canada's
first half-century.